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SPECIAL EXHIBITION

OF

WATER COLORS

DURING THE WEEK BEGINNING  
MONDAY, MARCH 25, 1889

J. EASTMAN CHASE

BOSTON:

7 HAMILTON PLACE

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## JOHN VARLEY.

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Grandson of John Varley (known as the father of water color painting, R.A., Chevl. of the Legion of Honor, etc.), grandnephew of Copley Fielding and Wm. Mulready, R.A.; son of Albert Fleetwood Varley, painter of elegant classical landscapes; a beautiful composer and refined colorist, somewhat like John Barrett in style.

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THE examples of water color here catalogued represent Mr. Varley's last season's work. By special contract he has devoted every moment of his time to this one object of visiting the places which he has for a long time wished to paint, and there, with the native surroundings of each object in sight, paint under the inspiration of the Swiss and Italian skies.

Mr. Varley's reputation has been so thoroughly established by his characteristically effective and bright combinations of colors, and his happy arrangements of figures, architecture and landscape in his compositions, that his works are eagerly sought for; and notwithstanding the great reputations of his grandfather and father before him (whose works are looked upon as great), it remains in a peculiarly evident manner for the present John Varley to give to this generation the fine characteristic qualities of his ancestors, combined with improved methods, pigments, etc., which his day has developed.

Prompt attention may be required to secure the most desirable subjects from this collection, which embraces many of the acknowledged finest and most interesting views in the world.

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- 1 Lower Glacier of Grindelwald, with the Viescherhorn.
- 2 Bellinzona, on the St. Gothard Route.
- 3 High Alpine pasture on the Engstlen Alp.
- 4 Lake of Brientz from the Little Rugen, Interlaken.
- 5 The Jungfrau from near Interlaken—evening.
- 6 Giants of the Oberland from the Engstlen Alp.
- 7 Cadenabbia, Lake of Como.
- 8 Lugano—evening.
- 9 On the Jock Pass, leading to Meiringen.
- 10 The Valley of Interlaken, looking toward the Lake of Thun.
- 11 Old Alpine Cedars on the Engstlen Lake, 6,300 feet.
- 12 The Lake of Brientz at its junction with the Aar.
- 13 Bridge at Tremezzo, Lake of Como.
- 14 Villa Marcioni, above Lugano.
- 15 Varenna, Lake of Como.
- 16 Old Cypresses near Tremezzo, Lake of Como.
- 17 The Engstlen Lake at the foot of the Jock Pass.
- 18 The Stockhorn, Lake of Thun.
- 19 The Aar at Interlaken.
- 20 Bridge joining Unterseen and Interlaken.
- 21 The Röthihorn from Grindelwald.
- 22 The Titlis from the Engstlen Lake.
- 23 The Lake of Brientz from Boningen.
- 24 The Lake of Thun at Darlingen.
- 25 The White Lütschine, Valley of Grindelwald.
- 26 The Valley of Interlaken called the Bodelé.



- 27 The Kloster, Interlaken, with the Abendberg.
- 28 The Pier at Stanstad, Lake of Lucerne.
- 29 Fresh fall of snow, Faïdo, St. Gothard Route.
- 30 Monte Salvatore from Castagnola, Lake of Lugano.
- 31 Lake of Lugano from Headland of San Martino.
- 32 Lavena, Lake of Lugano.
- 33 Ponte Tresa, Lake of Lugano.
- 34 View from Bern—rain clearing off.
- 35 An ancient Alpine cedar above the Engstlen Lake.
- 36 Monte Caprino from above Lugano.
- 37 Bern from the Public Gardens.
- 38 The Ticino, Bellinzona.
- 39 Early morning on the Lake of Lugano.
- 40 Bellano, Lake of Como.
- 41 Bridge over the Ticino at Faïdo.
- 42 Range of the Bernese Oberland from Bern.
- 43 The Käfigthurm, Bern.
- 44 View of Bern from the Helvetia Platz.
- 45 Monte Salvatore from near Gandria, Lake of Lugano.
- 46 Bern from the banks of the Aar.
- 47 Melide, Lake of Lugano.
- 48 Bridge over the Aar at Bern.
- 49 Church at Tremezzo, Lake of Como.
- 50 A View from Bern.
- 51 The Engstlen Lake from the Jock Pass.
- 52 Falls of the Piumogna, Val-Faïdo.
- 53 Cathedral and platform, Bern, from the River.

- 54 Lugano from the Paradio Road.
- 55 Chalet above Meiringen.
- 56 Bridge of Melide from the Headland of San Martino, Lake  
of Lugano.
- 57 Mulberry leaf gatherers, above Lugano.
- 58 Monte Cenere, above Lugano.
- 59 Hotel garden, Trimezzo, Lake of Como.
- 60 The landing place, Brientz.
- 61 Monte Camoghi, Lugano.
- 62 Lugano—evening—from Paradio.
- 63 Old chestnuts, above Cadenabbia, Lake of Como.

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### Diogène Maillart.

D. M. was born in 1840 at Chateau-du-Bois de l'Ecu, Department of l'Oise, France. His father was a peasant. Being unable to give his son many worldly advantages, the father of Maillart resolved to have the boy taught the trade of a carpet weaver in the factories of Beauvais. He was led to this selection from the fact that Maillart was of a constitution too delicate and feeble to stand the hard work of a farmer's life. To prepare the boy for his future vocation he was sent to a school of design in Beauvais, a knowledge of drawing being required of those who would seek employment in the factories of that town. Here Maillart manifested so much talent with



his pencil that his parents decided to abandon the trade and send their son to Paris to study art.

On a fresh December morning the young peasant arrived in Paris, a youth of 18 years. He lost no time in gaining admission to the school of the Fine Arts. Although obliged to practice the strictest economy, his industry and talent won for him the respect and esteem of his instructors. The attention of the Consul General of the Department of l'Oise being drawn to the young art student, a pension of 500 francs was awarded to Maillart from his native commonwealth. He was indebted to one of his instructors, M. Leon Cogniet, for the recommendation that secured this slender addition to his income.

In a few years Maillart had made such progress that his professors induced him, in 1863, to compete for the grand prize of Rome. Although unsuccessful this time his work attracted much attention. A year later Maillart again found himself among the contestants for the grand prize of Rome. This time he was the victor. The jury of awards, without a dissenting voice, pronounced his sketch the best.

He went to Rome then when twenty-three years of age, and spent four years in that city studying the old masters and making artistic visits to Venice, Parma and other art centers of Italy.

Two years later the Salon of 1866 awarded Maillart the medal of honor. In 1873 he received another medal, and in 1874 he received a medal from the exposition of Vienna.

In 1870 Maillart sent to the Salon his celebrated picture of Moses and the Brazen Serpent. For this he also received a

medal, and had the honor of selling his picture to the French government. This canvas was hung in the Chapel of the Tuilleries, but was unfortunately destroyed by the fire that burned the palace under the Commune.

During the Franco-German war Maillart served in the National Guard and took an active part in the events of that unhappy period.

In 1872 Maillart was appointed Professor of Drawing to the school of design connected with Gobelin's Tapestry Factory. He has the faculty of teaching very highly developed. This is shown in the rapid progress made by his pupils. It was during this period that Maillart made the acquaintance of the world-renowned chemist, Chevreul, with whom he has maintained the most cordial relations. The influence of this scientist induced Maillart to study the theory of color, which accounts for his profound knowledge of the laws that govern harmony and contrast.

His charming portrait of Madame Maillart won for him the medal of the Exposition Universelle, of 1878. Among his well-known portraits that have figured in the Salon are those of Mrs. Paterson, of New York, and of Mrs. Medford, one of the most beautiful women of the American colony of Paris.

The character of Maillart evinced by his work is that of a broad, well-rounded nature, tempered by a classical repose. He never seeks to please the vulgar gaze by showy canvasses and meretricious work. Conscientious and loyal to his profession, he has remained faithful to true culture and high art.



### Aquarelles de M. Diogène Maillart.

- 1 Le Mouton du Pont d'ariole (voisin lieu près Beauvais).
- 2 La croix de Ferrieres (en Gatenais).
- 3 Eglise Abatiale de St. Denis (Bas cote).
- 4 Nef de St. Germain des pris (Paris).
- 5 Eglise de Marissel près Beauvais.
- 6 La ferme St. Lazare près Beauvais.
- 7 Eglise de St. Midard (Paris).
- 8 Les Bains de St. Adresse (Havre).
- 9 Le soir à St. Adresse (Réveries).
- 10 Les rochers de la Heve St. Adresse.
- 11 Tony Vallée de la Buvre.
- 12 Vue de Havre de St. Adresse en 1884.
- 13 Grazulea.
- 14 Sidi Ahmed ben Kadour.
- 15 Concetta, Jeune fille de la Campagne Romaine.
- 16 Vue de Paris le Pont neuf et les Tuilleries.
- 17 L'Automne (Velizy).
- 18 Les Blés (Velizy).
- 19 Les Jardinières (Printemps).

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### Aquarelles de Mlle. M. Guyon.

Mlle. Guyon has had for professors Jules Lefebvre, Tony Robert-Fleury and Boulanger. She is the only woman of her

age who has ever received a medal from the Paris Salon, having been but twenty years old last Spring, when she became the recipient.

We have extracts referring to her work from the ten principal journals of Paris, all of which are in praise of her phenomenal mastery.

- 1 Printemps.
  - 2 Tête Fantaisie.
  - 3 Tête Fantaisie.
  - 4 Conversation.
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### Aquarelles de Fleurs, par Mlle. Marie Adrien.

Mlle. Adrien is a native of Nantes and a pupil of M. Rivoire. Her flowers in water-colors are generally conceded to be of highest merit among French artists, whose productions in this line are the finest in the world.

- 1 Roses dans un vase bleu.
  - 2 Passurs de roses dans l'herbe.
  - 3 Jardinière. Roses et Chrysanthèmes.
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### F. Donadoni, Rome.

- 1 Temple de Minerve.
- 2 Le Coliseum.



## Aquarelles de M. Eugene Grivaz.

M. Grivaz was born in Geneva, of French parents. He is a pupil of M. M. Lefebvre and Boulanger, a member of the Société des Artistes Français, an exhibitor at the Salon and other important galleries, and an artist of highest rank.

- 1 Le Signal.
  - 2 Sujet Fantaisie.
  - 3 Sujet Fantaisie.
  - 4 Eventail.
  - 5 Eventail.
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## Geo. E. Essig, Philadelphia.

Mr. Essig has an established reputation as a marine painter. His water colors display a fine treatment of breadth and freedom of drawing, together with a refined sense of marine color effects.

His natural love for the sea (no doubt in some degree inherited), coupled with his persevering nature, has made him master of sea-craft beyond most marine artists. For a score of years he has devoted all his spare time to out-door sketching, until his knowledge of marine vessels of all kinds, in and out of action, is well nigh complete.

- 1 A misty morning on the Delaware.
- 2 Towing a disabled brig into port.
- 3 Morning on the Delaware River.

- 4 Evening off the Delaware Capes.
- 5 A cloudy morning.
- 6 Menhaden boats in a heavy sea.
- 7 Steamer at sea—fog clearing.
- 8 Back from the beach, below Atlantic City.
- 9 Fog breaking at sea.





